

1. Butterflies . . . . . Verdalle
2. Valse Caprice . . . . . Snoer
3. Idyl—Moment Musical . . . . . Loukine
4. Intermezzo Romantic . . . . . Kastner
5. Serenade Capricciosa . . . . . Pinto
6. The Faires Dream . . . . . Robinson
7. Fantasia (Last Rose of Summer) . . . . . Schuetze
8. Paraphrase—Robin Adair . . . . . Pinto
9. Scherzo—Reves—Apré le Bal . . . . . Bousquet
10. Tarantella in C minor . . . . . Naderman-Pinto
11. Petite Fantasia—(Last Rose of Summer) . . . . . Pinto
12. Paraphrase—Nearer My God to Thee . . . . . Mason
13. One Sweet Solemn Thought . . . . . Ambrosio
14. Spring Thought . . . . . Schuetze
15. Berceuse . . . . . Sodero
16. Evening Hour . . . . . Standing
17. Petite Petrouille . . . . . Seibert
18. Vision . . . . . Verdalle
19. Lullaby—Berceuse . . . . . Kastner
20. Souvenir d'Italie—Petite Barcarolle . . . . . Di Stefano
21. Dance Characteristic . . . . . Savasto
22. "Heather Bells" . . . . . Hamilton
23. Dance of the Nymphs . . . . . Seibert
24. Fantasia Canadien . . . . . Bambrick
25. Preludio in D flat . . . . . Loukine
26. La Mandolinata . . . . . "
27. Intermezzo . . . . . "
28. Fantasia—Sur Kjerulf Berceuse . . . . . Pinto
29. Petite Paraphrase Facile—(Sur une melodie Tyrolienne) . . . . . "
30. Petite Berceuse . . . . . "
31. At the Brook . . . . . Loukine
32. Impromptu . . . . . "
33. The Squirrel . . . . . Togerson
34. The Lake Scene . . . . . Pinto
35. "Sunset" . . . . . Pinto
36. The Daisy—Valse Caprice . . . . . "
37. Impromptu . . . . . "
38. Dancing Shadows . . . . . Standing
39. Barcarolle—Tales of Hoffman . . . . . Seydel
40. Caprice . . . . . Pinto
41. The Violet . . . . . "
42. Russian Folk Melody—(Song of the Boatmen of Volga) . . . . . Hass
43. Etude de Concert . . . . . Seydel
44. At the Spring . . . . . Pinto
45. "The Rosemary" . . . . . "
46. Pastoral Reverie . . . . . "
47. "Autumn Thought" . . . . . Loukine
48. Intermezzo—from the "Idealist" . . . . . Pinto
49. Etudes—Six Petite Canons . . . . . Togerson
50. Scherzo . . . . . Sodero
51. Rondo Capriccioso . . . . . Cella
52. The Wooden Shoe Dance—(for the Clark Irish Harp) . . . . . Rogers
53. Gavotte Antique "PYTHAGORA" . . . . . Garagusi
54. The Nymphs . . . . . Schildkret
55. L'Elegante—Polk Caprice . . . . . Lapitino
56. Valse Melodieuse . . . . . Pinto
57. Paraphrase—"Believe Me If All Those Endearing Young Charms" . . . . . "
58. Réverie . . . . . Holy
59. Pensiero Lontano . . . . . Cella
60. Oriental . . . . . Nicoletta
61. A Winter Tale . . . . . Davis
62. Impression . . . . . Sodero
63. Le Matin . . . . . Di Stefano
64. FUGA—(a) Allegro mod.—(b) Mod. quasi And.—(c) Allegro . . . . . Quintile
65. Valse caprice . . . . . Lapitino
66. Peace Dance (for the Clark Irish Harp) . . . . . Pinto
67. RHAPSODY No. 1—(The Irish) . . . . . "
68. Introducing (3) popular melodies . . . . . "
69. 1. Killarney . . . . . "
70. 2. The Harp That Once Through TARA'S HALL . . . . . "
71. 3. Believe Me, If All These Endearing Young Charms . . . . . "
72. ALBUM OF OLD MASTERS . . . . . "
73. Corale . . . . . Palestrina
74. Galiarde . . . . . Frescobaldi
75. Preludio . . . . . Scarlatti
76. Giga . . . . . Durante
77. Tema con variazione . . . . . Corelli
78. Gavotte . . . . . Zipoli
79. Pastorale . . . . . Pergolese
80. Allegro . . . . . Turino
81. Andantino . . . . . Cimarosa
82. Minuetto . . . . . Pagnani
83. Prayer from "Otello" . . . . . Suerth
84. Caprice . . . . . Nicoletta
85. Clear Sky—(Douce Eclacie) . . . . . Achard-Prothin
86. Evening (Berceuse) . . . . . Davis
87. Impromptu Caprice . . . . . Quintile

86. The Lily (from the Floral Suite) . . . . . Pinto
87. Danza Fantastica . . . . . Cella
88. Petite Dance Antique—(for the Clark Irish Harp) . . . . . Pinto
89. { Poem Erotique . . . . . Grieg
90. { Largo—(from Xerxes) . . . . . Handel
91. { Humoreske . . . . . Dvorak
92. { Souvenir . . . . . Drdla
93. { Traumerie . . . . . Schumann
94. { Farewell . . . . . Beethoven
95. { Salut d'Amour . . . . . Elgar
96. { Minuet—(Grandmother) . . . . . Grieg
97. { Musical Moment . . . . . Schubert
98. { Chant sans paroles . . . . . Tchaikowski
99. { Berceuse—(from Jocelyn) . . . . . Godard
100. { Ronde d'Armour . . . . . Westerhout
101. { Melody in F . . . . . Rubinstein
102. { Madrigale . . . . . Simonetti
103. { Spring Song . . . . . Mendelssohn
104. { Calm at Sea . . . . . Schubert
105. { Minuet in E . . . . . Mozart
106. { Adagio Sostenuto (from the Moonlight Sonata) . . . . . Beethoven
107. { Song of India . . . . . Rimsky-Korsakov
108. { Prelude in C minor . . . . . Chopin
109. { Nocturne—Op. 9 No. 2 . . . . . Chopin
110. { Evening Star . . . . . Wagner
111. { Andante . . . . . Haydn
112. Air—(from Samson and Delilah) . . . . . Saint-Saens
113. (My Heart at Thy Voice) . . . . . "
114. Miniature Suite—(for Clark Irish Harp) . . . . . Pinto
115. Valse Caprice in D flat . . . . . Massino
116. Suite—"Adirondacks Sketches" . . . . . Pinto
117. Suite—"Romantic" . . . . . "
118. Suite—"Floral Thoughts" . . . . . "
119. Mazurka de Concert . . . . . Carlo Sodero
120. Ella Wheeler Wilcox Poem, "The Harp" . . . . . "
121. (Music setting for Harp Solo) . . . . . Lapitino
122. Impromptu in Fa Minore . . . . . Carlo Sodero
123. Legende . . . . . Quintile
124. Nocturno . . . . . Shaw
125. Xmas Carol (Holy Night) Arr. . . . . Pinto
126. (For the Clark Irish Harp) . . . . . "
127. Legende . . . . . Domenico-Sodero
128. Suite No. 1 . . . . . Shaw
129. (a) Preude (Ricordanza) . . . . . "
130. (b) Poem (Cyclamen) . . . . . "
131. (c) Scherzando . . . . . "
132. Cing Petite Preludes Intimes . . . . . Salzedo
133. (a) Tenderly Emoted . . . . . "
134. (b) Dreamingly . . . . . "
135. (c) Profundly Peaceful . . . . . "
136. (d) In Self-Communion . . . . . "
137. (e) Procession-Like . . . . . "
138. Theme with Variations . . . . . Nadermann
139. (For the Irish or Concert Harp) . . . . . "
140. Suite No. 1 . . . . . Cella
141. (a) Serenade . . . . . "
142. (b) Reverie . . . . . "
143. (c) Bagatelle . . . . . "
144. Poem (for ensemble of harps) . . . . . Pinto
145. Suite No. 2 . . . . . Snoer
146. (a) Andante Religious . . . . . "
147. (b) Reverie . . . . . "
148. (c) Valse Lente (in D flat) . . . . . "
149. Suite No 1 . . . . . Snoer
150. (For the Irish or Concert Harp) . . . . . "
151. (a) Andante Pastorale . . . . . "
152. (b) Theme with Variations . . . . . "
153. (c) Intermezzo . . . . . "
154. (d) Petite Valse Lento . . . . . "
155. Petite Suite "Oriental Colors" . . . . . Di Stefano
156. (a) Danse "Arabe" . . . . . "
157. (b) Chanson Orientale . . . . . "
158. (c) Hindoo Dance . . . . . "
159. "Suite Religioso" . . . . . Arr. Pinto
160. (a) Come Ye Disconsolate . . . . . "
161. (b) Silent Night . . . . . "
162. (c) Abide With Me . . . . . "
163. (d) Nearer My God to Thee . . . . . "
164. (e) Old Hundred . . . . . "
165. (f) Adeste Fideles . . . . . "
166. (g) See the Conquering Hero Comes . . . . . "
167. Sketches of the Black Forest . . . . . Krüger
168. "No. 1—Scene at the Brook" . . . . . "
169. No. 2—The Lake . . . . . "
170. No. 3—The River . . . . . "
171. Five Preludes . . . . . Loukine
172. Album No. 2 . . . . . Selected

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No 2

To my Pupils  
"Intermezzo Romantique"

3

HARP SOLO

ALFRED KASTNER

Allegretto moderato ben marcato il canto

*p molto legato e delicato*

*mf*

(Ch)

*rall.*

*p*

H. S. PLATES, N° 4

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First system of musical notation, measures 1-4. The key signature is three flats (B-flat, E-flat, A-flat). The melody in the right hand features eighth-note patterns with fingerings 1-2-3, 1-2-3, 1-2-3, and 1-2-3. The left hand provides a harmonic accompaniment with chords and single notes. A *mf* (mezzo-forte) dynamic marking is present in measure 3.

Second system of musical notation, measures 5-8. The melody continues with eighth-note patterns and fingerings 1-2-3, 1-2-3, 1-2-3, and 1-2-3. The left hand accompaniment includes chords and single notes. A *mf* (mezzo-forte) dynamic marking is present in measure 6.

Third system of musical notation, measures 9-12. The melody continues with eighth-note patterns and fingerings 1-2-3, 1-2-3, 1-2-3, and 1-2-3. The left hand accompaniment includes chords and single notes.

Fourth system of musical notation, measures 13-16. The key signature changes to two flats (B-flat, E-flat). The melody in the right hand features eighth-note patterns with fingerings 1-2-3, 1-2-3, 1-2-3, and 1-2-3. The left hand accompaniment includes chords and single notes. A *dim.* (diminuendo) marking is present in measure 13, and a *p* (piano) marking is present in measure 14. The word *Tranquillo* is written above the staff in measure 15.

Fifth system of musical notation, measures 17-20. The melody in the right hand features eighth-note patterns with fingerings 2-2-4-3-2-1. The left hand accompaniment includes chords and single notes. A *p* (piano) dynamic marking is present in measure 19. Chord symbols (E-flat) and (G-flat) are indicated in measures 18 and 19 respectively.

Sixth system of musical notation, measures 21-24. The melody in the right hand features eighth-note patterns with fingerings 1-2-3, 1-2-3, 1-2-3, and 1-2-3. The left hand accompaniment includes chords and single notes. A *crese.* (crescendo) marking is present in measure 22, and a *f* (forte) marking is present in measure 23. Chord symbols (G-flat) and (E-flat) are indicated in measures 23 and 24 respectively.

[illegible]

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line (treble clef) and a bass line (bass clef). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, and includes several slurs and fingerings (1, 2, 3, 4). The bass line consists of chords and single notes, with a prominent chord of E-flat and G-flat (labeled as (E♭, G♭)) in the fourth measure. The score is divided into four measures by vertical bar lines.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two measures. The first measure features a treble staff with a melody starting on a quarter rest, followed by a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The bass staff has a whole note chord of E3, G3, and B2. The second measure has a treble staff with a melody starting on a quarter rest, followed by a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The bass staff has a whole note chord of E3, G3, and B2. The second system also consists of two measures. The first measure features a treble staff with a melody starting on a quarter rest, followed by a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The bass staff has a whole note chord of E3, G3, and B2. The second measure has a treble staff with a melody starting on a quarter rest, followed by a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The bass staff has a whole note chord of E3, G3, and B2. The score includes various musical notations such as notes, rests, and chords, and is labeled with 'm.s.' and 'f'.

The musical score for 'The Rose Tree' is presented in a two-staff system. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is B-flat major (two flats). The melody in the upper staff begins with a quarter note G4, followed by a series of eighth and sixteenth notes, including triplets and sixteenth-note runs. The lower staff provides a harmonic accompaniment, starting with a half note G3 and a half note B-flat3, followed by a series of chords and single notes. The score includes dynamic markings such as *m. s.* (mezzo-soprano) and *ff* (fortissimo). The piece concludes with a final chord in the lower staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The melody is written in a simple, folk-like style with eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and single notes. The score is divided into measures by vertical bar lines.

sempre *ff* deciso

(G $\flat$ )



The image shows a musical score for a piece titled "L'Allegretto" by Franz Schubert, Op. 139, No. 3. The score is written for piano and consists of 16 measures. The key signature is B-flat major (two flats), and the time signature is 3/4. The piece begins with a piano introduction. The melody is in the right hand, and the accompaniment is in the left hand. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings. The piece concludes with a "dim. e rall." (diminuendo and rallentando) marking.

Tempo I

*p*

Measures 1-4 of the musical score for 'The Swan' by Camille Saint-Saëns. The music is in E-flat major (three flats) and 3/4 time. The melody in the treble clef is marked *mf* (mezzo-forte). The bass line consists of chords and single notes. The notation includes eighth and sixteenth notes, rests, and a fermata over the final note of the melody in measure 4.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The piano part features a prominent bass line with chords and single notes. The voice part consists of a single line of melody. The score is divided into four measures. The first measure has a "(C)" marking below the piano part. The second measure has a "B" marking below the piano part. The third measure has a "B" marking below the piano part. The fourth measure has a "B" marking below the piano part. The piano part includes various musical notations such as chords, single notes, and rests. The voice part includes a single line of melody with notes and rests.



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" B—Harp and Piano  
" C—Harp and Organ  
" D—Harmonium and Piano  
" E—Harp and VIOLIN SOLO  
or CELLO SOLO  
—Solo Violin WITH THE  
ACCOMPANI-  
MENT of  
PIANO  
—Solo Cello  
—Solo Flute

## TRIO'S

Edition F—Piano, Violin and Organ  
" G—Harp, Cello and Organ  
" H—Harp, Violin and Organ  
" I—Harp, Violin and Cello  
" J—Harp, Piano and Violin  
" K—Piano, Violin and Cello  
" L—Organ, Piano and Cello  
Edition M—Two Violins and PIANO  
or HARP  
" N—Viola, Violin

## QUARTETS

" O—Piano, Organ, Violin and Cello  
" P—Harp, Violin, Cello and Organ  
" Q—Harmonium, Violin, Cello & Piano  
" R—Harp, Piano, Violin and Cello  
" S—String Quartet and Harp  
" T—Harp Ensemble for three or more  
Harps  
" U—Harp or Piano, Violin, Cello & Viola

- |   |             |
|---|-------------|
| 1. Serenade Capricciosa "Star of Hope"                | Pinto       |
| 2. Barcarolle "Venetian Echoes"                       | "           |
| 3. Paraphrase "Cantique Noel"                         | Adams       |
| 4. Paraphrase "Larghetto"                             | Spohr       |
| 5. Paraphrase "Nearer My God to Thee"                 | Mason       |
| 6. Paraphrase "One Sweet Solemn Thought"              | Ambrosio    |
| 7. The Swan   | Saint-Saens |
| 8. Berceuse   | Pinto       |
| 9. Reverie Pastorale                                  | "           |
| 10. Agitato e Serioso                                 | Parkhurst   |
| 11. Invocation  | Snoer       |
| 12. American Fantasie (for 2 Harps or Harp and Piano) | Pinto       |
| 13. Pastorale   | Pergolesi   |
| 14. Solitudine  | Sodero      |
| 15. Le Soir   | Di Stefano  |
| 16. Rhapsody No. 1                                    | Pinto       |
| 17. Memories  | Previn      |
| 18. Meditazione Religiosa                             | Sodero      |
| 19. Poem "The Rosemary"                               | Pinto       |
| 20. Prelude "Sunset"                                  | "           |
| 21. Allegro Maestoso                                  | Hoberg      |
| 22. Intermezzo (Ideal)                                | Pinto       |
| 23. "Ode to Spring"                                   | Briglia     |
| 24. "Impression Hebraique"                            | Shilkret    |
| 25. Impression (Appel D'Amour)                        | Garagusi    |
| 26. Melody "Reflective Mood"                          | Hartmann    |

### 9 TRANSCRIPTIONS 9 BY ALBERTO BACHMANN

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- |  |                       |
|--|-----------------------|
| 27. Invocation                           | Massenet              |
| 28. Valse Op. 69—No. 1 (Posthumous)      | Chopin                |
| 29. Fleurs D'Amour                       | Borodine              |
| 30. Chanson Hebraique                    | Rimsky-Korsakoff      |
| 31. Melodie Hebraique                    | Eli Eli Lomo Asavtoni |
| 32. "Danse Cubaine"                      | Fuentes               |
| 33. "Novelette"                          | Bird                  |
| 34. "Vision" (Poem)                      | Verdalle              |
| 35. "Hymn to the Sun" (from Le Coq D'Or) | Rimsky-Korsakoff      |
| 36. Humoreske                            | Holy                  |
| 37. Poem (For Harp Ensemble)             | Pinto                 |
| 38. Invocation                           | Paganucci             |
| 39. Reverie from Suite No. I             | Snoer                 |
| 40. Valse Caprice from Suite No. I       | Snoer                 |
| 41. Danse Novelette                      | Lowell Aistrup        |
| 42. The Mocking Bird                     | Winner Aistrup        |

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